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# WOODLAND



A MUSICAL FANTASY



BOOK & LYRICS BY

FRANK PIXLEY



MUSIC BY

GUSTAV LUDERS.

VOCAL SCORE. Pr. \$ 2.00 net.  
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# "WOODLAND"

## A FOREST FANTASY

Produced under the Management of

HENRY W. SAVAGE.

Book and Lyrics by  
FRANK PIXLEY.

Music by  
GUSTAV LUDERS.

### CAST OF CHARACTERS.

King Eagle, ruler of Woodland . . . . .	DORE DAVIDSON
Prince Eagle, heir to the throne. . . . .	FRANCKLYN WALLACE
Blue Jay, a tramp politician . . . . .	ALEXANDER CLARK
Robin Redbreast, college mate of the Prince. . . . .	WALTER LAWRENCE
Gen. Rooster, chief of police . . . . .	JOHN J. MARTIN
Gaybird Cuckoo, a rounder, afterward "Squidge" . . . . .	HANS F. ROBERT
Judge Owl, chief Justice of Woodland. . . . .	STANLEY H. FORDE
Dr. Raven, court physician . . . . .	FRANK D. NELSON
Cardinal Grosbeak, representing the Church . . . . .	HARRY N. PYKE
Lieutenant Sparrow, commanding the Cadets . . . . .	GRACE KING
Miss Nightingale, concert singer, betrothed to the Prince . . . . .	IDA BROOKS HUNT
Mrs. Polly Parrot, a gossiping widow. . . . .	IDA MULLE
Lady Peacock, a society leader. . . . .	KATE UART
Miss Turtle Dove, a country ingenue . . . . .	OLIVE NORTH
Miss Jenny Wren, . . . . .	HELEN HALE
Lady Hawk, the Prince's cousin. . . . .	LOUIDA HILLIARD
Miss Spring Bluebird, . . . . .	MABEL CLARK
Miss Mocking Bird, . . . . .	LUCILE NELSON

Canaries, Doves, Blackbirds, and Peacocks.

### SYNOPSIS OF SCENERY.

ACT I — King Eagle's royal court in the forest. The action begins just before sunrise.

ACT II — The Birchen Grove -- the following morning.

Staged by . . . . .	GEORGE MARION.
Musical Director . . . . .	ADOLPH LIESEGANG

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# No 1.

## ACT I. Opening Chorus.

Lyric by  
FRANK PIXLEY.

Music by  
GUSTAV LUDERS.

INTRODUCTION.  
Moderato.

Piano. *p*

The musical score is written for piano and consists of five systems. The first system is marked 'Piano. p' and 'Moderato.' The key signature is one sharp (F#) and the time signature is 6/8. The score features various musical notations including chords, arpeggios, and dynamic markings like 'cresc.' and 'p'. The notation includes treble and bass staves with various musical symbols such as notes, rests, and accidentals.

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OWLS. (of the night.)  
TEN.

MALE CHORUS.

Who! who! who! Who! who! who! Be -

BASS.

Mysterioso.

*p* *mf*

hold the sen - ti - nel birds of night, On guard till the break of day, Till

Phoe - bus laugh - ing - ly brings a light To drive the stars a - way. When

*p* *f*

day is done and shad-ows fall, When dark-ness spreads her sa-ble pall, When

na-ture sleeps her watch-men call, Who! who! who!

Who! who! who! Who! who! who! With-

in the gloom of for-ests deep Where na - ture reigns su - preme, 'Tis

there our sen - ti - nel watch we keep, While birds and flow - ers dream. But

when the tints of dawn ap - pear, Which show an - oth - er day is near, We

*dolce.*

*p*

*f*

give it sal - u - ta - tion clear, Who! who! who!

Who! who! who! Who! who! who!

*mf* *pp* *mf*

OWL.

'Tis the dawn - ing of day pre - ceed - ing the

*mf*

This system contains the first two staves of the 'OWL.' section. The vocal line is in bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The piano accompaniment is in treble and bass clefs with the same key signature and time signature. The piano part begins with a mezzo-forte (*mf*) dynamic.

Sun, A - way! our task is

*grace*

This system contains the next two staves of the 'OWL.' section. The vocal line continues with the lyrics 'Sun, A - way! our task is'. The piano accompaniment features a 'grace' note in the right hand. The system concludes with a double bar line and a 2/4 time signature change.

Moderato.

done. If the world but knew half the

*marcato.* *p*

This system contains the first two staves of the 'Moderato.' section. The vocal line is in bass clef with a key signature of one sharp (F#) and a 2/4 time signature. The piano accompaniment is in treble and bass clefs with the same key signature and time signature. The piano part begins with a marcato (*marcato.*) dynamic and a piano (*p*) dynamic marking.

sights we view In the course of our watch noc - tur - nal, You would

This system contains the next two staves of the 'Moderato.' section. The vocal line continues with the lyrics 'sights we view In the course of our watch noc - tur - nal, You would'. The piano accompaniment continues with the same key signature and time signature.

find next day there's the deuce to pay, It would kick up a row in -

*dolce.*  
fer - nal. If the shades of the night make a wrong seem right When the

rest of the world is sleep - ing, There's an eye wide a - wake to each

*rit.*  
move you make, For the owl still his watch is keep - ing. At

Listesso tempo.

12

OWL.

The musical score is arranged in three systems, each containing three staves. The top staff is for the Owl part in bass clef, the middle for the Tenor (TEN.) in treble clef, and the bottom for the Bass (BASS.) in bass clef. The time signature is 6/8. The Owl part has lyrics: "night, at night the vig-i-lant owl nev-er slum-bers, At night, at night he watch-es the great and the small; At night, at night Your good and your bad deeds he num-bers, At". The Tenor and Bass parts have lyrics: "At night at night". The piano accompaniment is in the bottom staff of each system, featuring chords and melodic lines in both hands.

night, at night the vig-i-lant owl nev-er slum-bers, At

TEN.

BASS.

At night at night

night, at night he watch-es the great and the small; At

At night at night

night, at night Your good and your bad deeds he num-bers, At

At night at night



night, at night oh, list to that sen-ti-nel call! At

At night at night

*cresc.* *p* *mf*

night, at night re-mem-ber the owl sees all.

At night, at night the owl sees all. At

*rit.* *mf* *f*

At night, at night the owl nev-er slum-bers,

night, at night the vig-i-lant owl nev-er slum-bers At

*mf* *tr* *8tr*

At night, at night he watch - es great and  
 night, at night he watch - es the great and the  
 small, and small. At night, at night  
 small At night, at night your  
 your deeds all he num - bers, At night, at night oh,  
 good and your bad deeds he num-bers, At night, at night oh,  
*tr* *8<sup>va</sup> loco.*

list to that sen-ti-nel call! At night, at night re-

list to that sen-ti-nel call! At night, at night the

*rit.* mem-ber the owl sees all. Who! who!

owl sees all. Who! who!

*rit.* who! Who! who! who!

who! Who! who! who!

*rit.* *fz*

Scene gets brighter. (morning.)

Allegro.

loco.

8

loco.

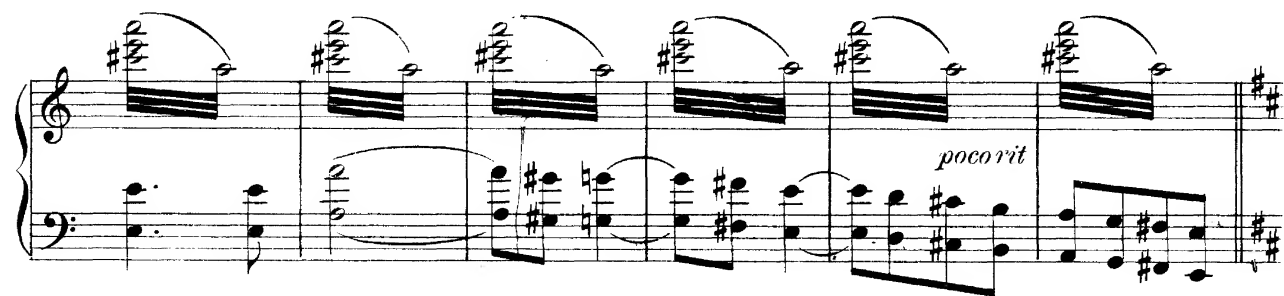
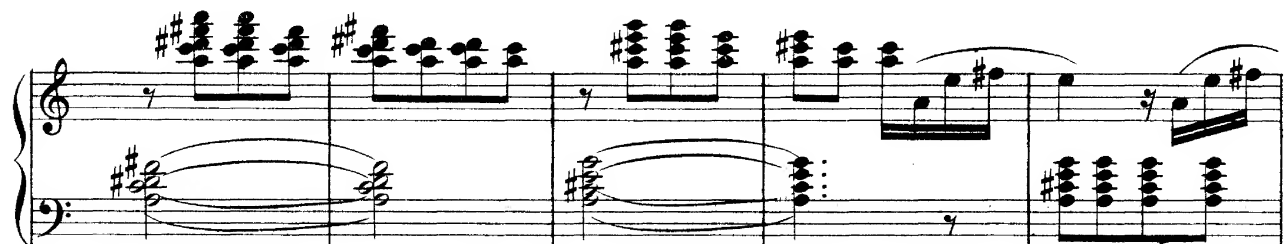
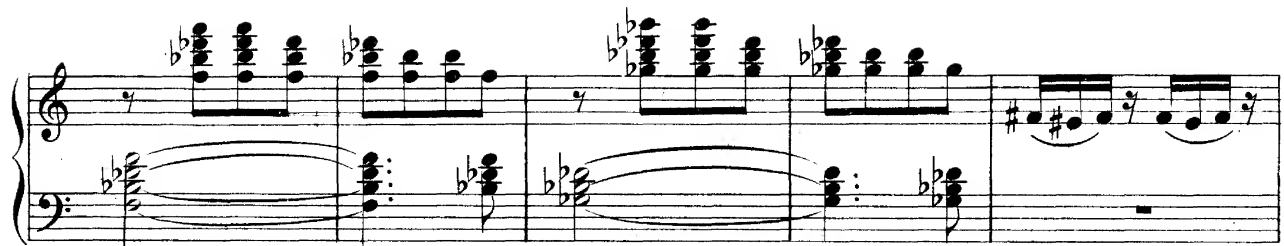
8

loco.

*p*

*p*

*sempre cresc*



SOP. & ALTO. *f*

Sing - ing mer - ri - ly we greet the sun, Nat - ure wakes, for

*ff molto marcato.*

night is done. An - thems from our hearts are spring - ing Ech - o - ing our

sing - ing how the groves are ring - ing! Oh! how hap - pi - ly each voice we raise,

Wel - come day with joy - ous praise, Car - ol - ing our pleas - ure

with - out meas - ure Wel - come new born day.

The first system of the musical score is in G major (one sharp). The vocal line consists of eighth and quarter notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Now we greet, with war-bling sweet, The sun-shine bright and warm.

The second system continues the melody. The piano accompaniment includes some sixteenth-note passages in the right hand.

Spring is here, the skies are clear, We fear no cloud nor storm.

The third system continues the melody. The piano accompaniment includes some sixteenth-note passages in the right hand.

*p* Hear how joy-ous - ly our voi - ces swell, Sweet and ten - der - ly our

The fourth system begins with a piano (*p*) dynamic marking. The piano accompaniment features a more active right hand with sixteenth-note patterns.

love to tell. Now all the dells be - fore us ring so -

no - rous With our cho - rus love notes thrill - ing mer - ri - ly were

trill - ing All the groves fill - ing with our song.

Join us in our cho - rus.



*f*

Now we greet with war-bling sweet the sun-shine bright and warm.

Now we greet with war-bling sweet the sun-shine bright and warm.

The first system of music consists of three staves. The top two staves are vocal parts in G major, with lyrics 'Now we greet with war-bling sweet the sun-shine bright and warm.' The bottom staff is the piano accompaniment, starting with a forte (*f*) dynamic. The piano part features a steady eighth-note bass line and chords in the right hand.

Spring is here, the skies are clear, we fear no cloud nor storm.

Spring is here, the skies are clear, we fear no cloud nor storm.

The second system continues the musical piece. It follows the same three-staff format as the first system. The vocal parts sing 'Spring is here, the skies are clear, we fear no cloud nor storm.' The piano accompaniment continues with its rhythmic pattern, maintaining the G major key.

Hear how joy-ous-ly our voi-ces swell, Sweet and ten-der-ly our love to tell

Hear how joy-ous-ly our voi-ces swell, Sweet and ten-der-ly our love to tell

The third system concludes the page. The vocal parts sing 'Hear how joy-ous-ly our voi-ces swell, Sweet and ten-der-ly our love to tell'. The piano accompaniment features more complex chordal textures in the right hand, including some triplets and sustained chords, while the bass line remains active.

With our trill - ing hearts we're thrill - ing Well - ing, swell - ing love we are tell - ing.

With our trill - ing hearts we're thrill - ing Well - ing, swell - ing love we are tell - ing.

With our trill - ing hearts we're thrill - ing Well - ing, swell - ing love we are tell - ing.

With our trill - ing hearts we're thrill - ing Well - ing, swell - ing love we are tell - ing.

Up - ward soar - ing, love out - pour - ing, joy to all the world.

Up - ward soar - ing, love out - pour - ing, joy to all the world.

Up - ward soar - ing, love out - pour - ing, joy to all the world.

Up - ward soar - ing, love out - pour - ing, joy to all the world.

Lis - ten to the cuck - oo notes, Mer - ri - ly his love call floats.

Lis - ten to the cuck - oo notes, Mer - ri - ly his love call floats.

Lis - ten to the cuck - oo notes, Mer - ri - ly his love call floats.

Lis - ten to the cuck - oo notes, Mer - ri - ly his love call floats.

No more wait - ing, time for mat - ing, Spring at last is here.

Cuck - oo! Cuck - oo! Cuck - oo! spring is here

Sing - ing mer - ri - ly we greet the sun, Na - ture wakes for

Sing - ing mer - ri - ly we greet the sun, Na - ture wakes for

*f*

night is done. An - thems from our hearts are spring - ing, Ech - o - ing our

night is done. An - thems from our hearts are spring - ing, Ech - o - ing our

sing - ing how the groves are ring - ing. Oh how hap - pi - ly each  
 sing - ing how the groves are ring - ing. Oh how hap - pi - ly each

voice we raise, Wel - come day with joy - ous praise.  
 voice we raise, Wel - come day with joy - ous praise.

Car - ol - ing our pleas - ure with - out meas - ure, Wel - come new - born  
 Car - ol - ing our pleas - ure with - out meas - ure, Wel - come new - born

*accel.*

day. Sing - ing, sing - ing, groves are ring - ing. Well - ing,  
 day. Sing - ing, sing - ing, groves are ring - ing. Well - ing,

*accel.*

swell - ing, love we're tell - ing. Trill - ing, trill - ing hearts we're  
 swell - ing, love we're tell - ing. Trill - ing, trill - ing hearts we're

thrill - ing. Now let mu - sic sound with joy pro -  
 thrill - ing. Now let mu - sic sound with joy pro -

*molto rit.*

found, While gai - ly we sing, well

found, While gai - ly we sing, well

The first system of the musical score consists of two vocal staves and a piano accompaniment. The tempo is marked 'molto rit.'. The vocal staves have lyrics: 'found, While gai - ly we sing, well'. The piano accompaniment features a melody in the right hand and a bass line in the left hand, with some chords and a descending line in the left hand.

*molto rit.*

make the wood - - land ring.

make the wood - - land ring.

*Presto.*

The second system of the musical score continues the vocal and piano parts. The tempo is still 'molto rit.'. The vocal staves have lyrics: 'make the wood - - land ring.'. The piano accompaniment features a melody in the right hand and a bass line in the left hand, with some chords and a descending line in the left hand. The system ends with a 'Presto.' marking.

The third system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are empty. The piano accompaniment features a melody in the right hand and a bass line in the left hand, with some chords and a descending line in the left hand.

## Dainty Little Ingenue.

No. 2.

DUET.

Cuckoo, Dove and Chorus.

Lyric by  
FRANK PIXLEY.Music by  
GUSTAV LUDERS.

Moderato.

Voice. 

Piano. 

CUCKOO I.

When I meet an In - ge - nue; I'm en -  
DOVE II. Ah! the In - ge - nue you've quite o - ver -



DOVE. CUCKOO.

rap - tured. How ro - man - tic! Still I'm fran - tic! By her  
rat - ed. C. Pret - ty dream - er! D. Clev - er schem - er! Don't im -


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meek and mod-est ways— I am cap-tured, Though I don't know how to win her—  
a-gine that she's un-so-phis-ti-ca-ted, She's al-read-y learned a thing or—

DOVE.

hand. When I speak to her of love— she re-pels me, Cold and  
two. Well she knows each word of love— that you ut-ter, C. I'm a -

CUCKOO.

heart-less! Sim-ply art-less! For her shy and droop-ing eye— plain-ly  
ston-ished! D. Be ad-mon-ished! That the rea-son why her heart does-n't

tells me, That she does not— un-der-stand.  
flut-ter Is, she's not in— love with— you.



## REFRAIN.

Dain - ty lit - tle dim - pled darl - ing, Fresh - er than the new blown

rose, Pure and mod - est as the buds of spring - time, Sweet - est flow'r that

blows! Laugh - ter like the soft - est mu sic,

Ro - guish smil - ing eyes of blue! Ah! to know you is to

love you sweet - heart, Dain - ty lit - tle In - ge - nue!

CHORUS.  
Dain - ty lit - tle dim - pled darl - - ing,

Fresh - er than the new blown rose.

Pure and mod - est as the buds of spring - time, Sweet - est flow'r that

blows! Laugh - ter like the soft - est

mu - sic, Ro - guish smil - ing eyes of blue!

Ah! to know you is to love you, sweet - heart,

Dain - ty lit - tle In - ge - nue! —

*Fine.* *D. S.*

# Time is Flying.

(Song of the Nightingale.)

NIGHTINGALE.

No 3.

Lyric by  
FRANK PIXLEY.

Music by  
GUSTAV LUDERS.

Moderato.

Voice. *f* Oh

Piano. *mf*

list— how the groves re - sound— Each bird— to its mate— is

coo - ing,— The wood - lands ring— with songs of spring,— Ah

*p*

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now — is the time — for woo - ing. — Though lone - ly my state with spir - its e -

*pp*

late, I sing — re - ly - ing on fate with joy I a - wait my king. —

Glad - ly I wait to meet my mate, Ah — to

*cresc.*

*dolce e rit.*

meet, — to meet my king. —

*dolce*

*pp*

## Tempo di Valse.

*p* *cresc.* *f*

Time is fly - ing, Love is sigh - ing,

Come my sweet - heart — claim your own. — I am lone - ly

For you on - ly, Love, I live — for love — a - lone. —

*rit.* *3*

— End my sad - ness, Bring me glad - ness, Still I'm faith - ful

come to me. — Are you near me? Don't you hear me?

If you love me an - swer me. —

Ah! — an - swer, — When my

*p* *mf*

*rit.* *a tempo*

love call you hear so true, Ah! Ah!

*rit.* *f a tempo*

*rit.* *molto rit.*

Fond and true I live a-lone for you,

*p rit.* *molto rit.*

*a tempo*

Ah!

*f a tempo*

*rit.* *a tempo*

an - swer, — When my love call you hear so true Ah!

*mf* *rit.* *f a tempo*



Ah! Ah! Ah!

*rit.*  
Ah! Ah!

Time is fly - ing, Love is

sigh - ing, Come my sweet - heart claim your own, I am

lone - ly, For you on - ly, Love, I live\_\_ for love\_\_ a -

*rit.*

*3*

*rit.*

*3*

lone.\_\_\_\_\_ End my sad - ness, Bring me glad - ness, Still I'm

faith - ful come to me.\_\_\_\_\_ Are you near me, Don't you

*p*

hear me, If you love\_\_ me an - swer me.

*p con spirito*

First system of the musical score. The vocal line (treble clef) features a melodic phrase with the lyrics "Ah!" and a fermata. The piano accompaniment (grand staff) consists of a flowing sixteenth-note melody in the right hand and a steady eighth-note bass line in the left hand. A piano (*p*) dynamic marking is present in the piano part.

Second system of the musical score. The vocal line continues with the lyrics "Ah! Ah! Ah! Ah!". The piano accompaniment features a more complex texture with chords and moving lines. A crescendo (*cresc.*) marking is placed above the piano part, and a piano (*p*) dynamic marking is placed below it.

Third system of the musical score. The vocal line includes the lyrics "Ah! Ah! Ah! Ah! Ah!". The piano accompaniment continues with a similar texture. A crescendo (*cresc.*) marking is placed above the piano part.

Fourth system of the musical score. The vocal line concludes with a melodic phrase. The piano accompaniment features a piano (*p*) dynamic marking and a final cadence. A fermata is placed over the final notes of the vocal line.

*Cadenza.* *p*

*p*

*f*

*ad lib.*

*Presto.*

The musical score is written for a piano. It begins with a Cadenza section marked 'Cadenza.' and 'p' (piano). The piano part consists of a series of chords and single notes, while the solo part features a melodic line with trills and grace notes. The tempo then changes to 'Presto.' (Presto), indicated by a double bar line and the word 'Presto.' above the piano part. The piano part continues with a series of chords, and the solo part features a melodic line with trills and grace notes. The score ends with a double bar line and repeat signs.

## Nº 4.

## The Old Blue Jay.

Lyric by  
FRANK PIXLEY.

(Peep, Peep Peep, I'm not Asleep.)  
Blue Jay and Chorus.

Music by  
GUSTAV LUDERS.

Allegro.

Piano.

*mf* *sempre cresc.* *f* *cresc.*

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I'm an old blue jay and I've come to stay, You'll be  
Old— Far-mer Jay came to town one day, To—

The first vocal line is written on a single staff. The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a bass line.

tick- led to death to know me. But I'm built on the plan of that  
buy a few things he need- ed. But he drank lem- on- ade with a

The second vocal line is written on a single staff. The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a bass line.

west- ern man, And you'll cer- tain- ly have to show me. If my  
stran- ger maid, And his cash dis- ap- peared when she did. Since that

The third vocal line is written on a single staff. The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a bass line.

suit of blue does-n't just strike you, As an up-to-date style of  
touch-ing affair with that dam-sel rare, He's de-cid-ed to take no

rai-ment, I'll buy a new coat, And I'll give my note, My  
chan-ces. Now you'll hear him say, As he fades a-way, When -

mu-si-cal note in pay-ment.  
ev-er a girl ad-van-ces.

CHORUS.

He'll buy a new coat, And  
You'll hear him say, As he

He'll buy a new coat, And  
You'll hear him say, As he

give his note, His mus - ic - al note, in pay - ment.  
fades a - way, When - ev - er a girl ad - van - ces.

*Allegretto.*

Peep! peep! peep! Don't im - ag - ine I'm sound a -

sleep. Peep! peep! peep! Here's a bit of ad - vice, that's



cheap. — Take a good firm grip on this friend - ly tip if you

want to steer clear of the hoo - doo; Bet - ter not get gay when you

mon - key with a jay, For he knows just as much as you do.

CHORUS.

Peep! peep! peep! — Don't im - ag - ine he's sound a -

Peep! Peep!

*mf*

sleep!— Peep! peep! peep!— There's a bit of ad-vice, that's

peep!— Peep! peep!

The first system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "sleep!— Peep! peep! peep!— There's a bit of ad-vice, that's". The middle staff is a vocal line with lyrics: "peep!— Peep! peep!". The bottom staff is a piano accompaniment. The music is in 2/4 time and features a mix of eighth and sixteenth notes, with some rests.

cheap!— Take a good firm grip, On this friend-ly tip, If you

peep!—

The second system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "cheap!— Take a good firm grip, On this friend-ly tip, If you". The middle staff is a vocal line with lyrics: "peep!—". The bottom staff is a piano accompaniment. The music is in 2/4 time and features a mix of eighth and sixteenth notes, with some rests. A dynamic marking of *p* (piano) is present at the beginning of the vocal line.

Bet - ter not get gay when you  
 want to steer clear of the hoo - doo; Bet - ter not get gay when you  
 Bet - ter not get gay when you

The first system of the musical score consists of four staves. The top staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third staff is a vocal line with lyrics. The fourth staff is a piano accompaniment line. The piano part features a melody in the right hand and a bass line in the left hand. The key signature has one sharp (F#). The time signature is 4/4. The system ends with a repeat sign.

mon - key with a jay, For he knows just as much as you do.  
 mon - key with a jay, For he knows just as much as you do.  
 mon - key with a jay, For he knows just as much as you do.

The second system of the musical score consists of four staves. The top staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third staff is a vocal line with lyrics. The fourth staff is a piano accompaniment line. The piano part features a melody in the right hand and a bass line in the left hand. The key signature has one sharp (F#). The time signature is 4/4. The system ends with a repeat sign. The piano part includes a dynamic marking of *f* (forte) and a *D. S.* (Da Capo) marking.

## Bye-Bye Baby.

DUET

No 5.

Lyric by  
FRANK PIXLEY.

Wren and Blue-Jay.

Music by  
GUSTAV LUDERS.

Allegretto.

Piano.

WREN. Don't im - ag - ine ev - 'ry girl who may  
BLUE JAY. When a chap you chance to meet, whom you

set your head a-whirl, Will sur - ren - der to your charms right a - way. For you're  
think is "just too sweet," And he tells you that he loves on - ly you. It is

pret - ty sure to find if to flirt you are in - clined, That's a  
much the sa - fer way, to dis - count what he may say, Till you've

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lit - tle game that she too can play, When you swear you will be true, and she  
quite con-vinced your-self that it's true, For the or - di - na - ry man al-ways

says she loves but you, Just re - mem - ber that you're two of a kind. Don't im -  
gets what e'er he can, But the peach he real - ly wants hangs too high. If you're

ag - ine you de - ceive her; If you're wise you won't be - lieve her, For she'll  
lav - ish with your kiss - es, Soon he'll tire of ea - sy bliss - es And he'll

tell you aft - er she has dined and wined. whis - per when an - oth - er girl goes by.

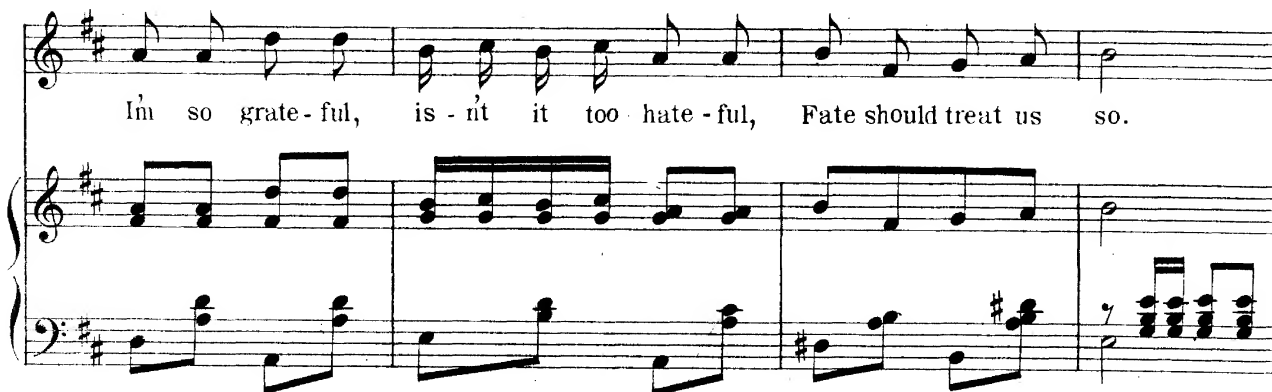
## Refrain.



Bye-bye ba-by, see you lat-er may-be, Don't for-get me dear.



Don't you wor-ry, real-ly I must hur-ry, I'll be late I fear.



I'm so grate-ful, is-n't it too hate-ful, Fate should treat us so.



Bye-bye ba-by, see you lat-er may-be, Sor-ry, but I'll have to go.

BOTH.

Bye - bye ba - by see you lat - er may - be, Don't for - get me dear

Don't you wor - ry, real - ly I must hur - ry, I'll be late I fear.

I'm so grate - ful, is - n't it too hate - ful, fate should treat us so.

Bye - bye ba - by see you lat - er may - be sor - ry, but I'll have to go.

*D.S.*

## No 6.

## When the Heart is Light.

Prince Eagle's Entrance and Song.

Lyric by  
FRANK PIXLEY.Music by  
GUSTAV LUDERS.

Maestoso.

Piano.

SOP. & ALTO.

TEN.

BASS.

Raise each loy - al voice,

Raise each loy - al voice,

Raise each voice —

Let us all re - joice, We u - nite with rare de - light Our

Let us all re - joice, We u - nite with rare de - light Our

All re - - joice — Raise each voice —

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glad - ness to e - vince. Let us all be gay, On this fes - tal

glad - ness to e - vince. Let us all be gay, On this fes - tal

All re - - jice Let's be gay, On this

day, Wel - come home, no more to roam, Our great and no - ble Prince.

day, Wel - come home, no more to roam, Our great and no - ble Prince.

day, Wel - come home, our no - ble Prince.

Mer - ri - ly we laugh and dance and sing, Hap - pi - ly our hearts are beat - ing,

Ea-ger - ly we meet our fut - ure King, Loy-al - ly we give him greet-ing,  
 Raise each voice to greet him. Bow be - fore him  
 Full of joy we meet him, Bow be - fore him  
 we a - dore him tru - ly Soon we'll see once more  
 we a - dore him tru - ly Soon we'll see once more  
 Soon we'll see whom

The musical score is written for a vocal part and a piano accompaniment. The vocal part consists of two staves (treble and bass clef) with lyrics. The piano part consists of two staves (treble and bass clef). The key signature is one flat (B-flat). The time signature is 4/4. The score is divided into four systems. The first system contains the first two lines of the vocal part. The second system contains the next two lines. The third system contains the next two lines. The fourth system contains the final two lines. The piano accompaniment is written in a simple, harmonic style, supporting the vocal melody. There are some dynamic markings, such as 'f' (forte) in the piano part of the fourth system.

Him whom we a - dore, Let us show we're glad to know his  
 Him whom we a - dore, Let us show we're glad to know his  
 we a - dore, — Soon we'll see whom

Wan - der - ings are through. Loy - al to the core Ere this day is  
 Wan - der - ings are through. Loy - al to the core Ere this day is  
 we a - dore — Loy - al ev - er to the

o'er, We will prove to him we love, Our hands and hearts are true.  
 o'er, We will prove to him we love, Our hands and hearts are true.  
 core — Loy - al ev - er to the core —

Let us dance and sing, Greet our fut - ure King. Quite e - late we'll

Let us dance and sing, Greet our fut - ure King. Quite e - late we'll

Let us sing, and Greet our King. Quite e -

dem - on - strate The hap - pi - ness we feel; Home he comes to

dem - on - strate The hap - pi - ness we feel; Home he comes to

late we'll dem - on - strate Home he

us who love him Smil - ing be the skies a bove him, Wel - come home no more to

us who love him, Smil - ing be the skies a bove him, Wel - come home no more to

comes to us who love him Wel - come, wel-come

roam. With all our hearts let us u - nite to sing his praise, Sing and re -  
 roam. With all our hearts let us u - nite to sing his praise, Sing and re -  
 home.

joice each loy - al voice with joy we raise; Let all re - joice our Prince is  
 joice each loy - al voice with joy we raise; Let all re - joice our Prince is

PRINCE EAGLE. *Recit.*

I greet you  
 here, Let all re - joice.  
 here, Let all re - joice.

all with fond e - mo - tion, The joys I feel are deep as

o - cean. My na - tive land how well I

love thee, Here hearts are true as stars a - bove me. In those

*Allegretto.*

gold - en days when the heart is young, we guide our lives with a

silk - en rein. Then ev - 'ry hope has a si - ren tongue, And love sings ev - er a

sweet re - frain.

CHORUS.

Then ev - 'ry hope has a gold - en tongue, And

Then ev - 'ry hope has a gold - en tongue, And

But the days of youth should im -

love sings ev - er a sweet re - frain.

love sings ev - er a sweet re - frain.

press — this truth, That night fol - lows fast on the heels of dawn, And the

great - est wealth is the boon of health, For life is a bat - tle of brain and brawn.

## REFRAIN.

When the heart — is light, and the eye is bright, and the cur - rent of youth — runs

strong, — When the brain is clear, and the strength is here, Each day is a swing - ing



song. Oh what's the worth of the rest of earth Com - pared with the joys we

know? When life means love, and love means life, Who cares how the world may

*molto rit.*

go? When the heart is light, and the eye is bright, And the

When the heart is light, and the eye is bright, And the

CHORUS.  
When the heart is light, and the eye is bright, And the

*f*

cur - rent of youth runs strong, — When the brain is clear, and the

cur rent of youth runs strong, — When the brain is clear, and the

cur rent of youth runs strong, — When the brain is clear, and the

The first system consists of three vocal staves (Soprano, Alto, and Tenor) and a piano accompaniment. The vocal parts are in G major and 4/4 time. The lyrics are: "cur - rent of youth runs strong, — When the brain is clear, and the". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

strength is here, Each day is a swing - ing song. — Oh —

strength is here, Each day is a swing - ing song. — Oh —

strength is here, Each day is a swing - ing song. — Oh —

The second system continues the vocal and piano parts. The lyrics are: "strength is here, Each day is a swing - ing song. — Oh —". The piano accompaniment continues with the same rhythmic pattern.

what's the worth of the rest of earth Com - pared with the joys we know? When

what's the worth of the rest of earth Com - pared with the joys we know? When

what's the worth of the rest of earth Com - pared with the joys we know? When

life means love and love means life, Who cares how the world may go?—

life means love and love means life, Who cares how the world may go?—

life means love and love means life, Who cares how the world may go?—

## No 7.

## Finale I.

Lyric by  
FRANK PIXLEY.

Music by  
GUSTAV LUDERS.

Allegro. BLUE JAY.

Voice. I'm the mon - arch of all I sur -

Piano. *f* *p*

vey, And ev - 'ry - thing's com - ing my way. I'm not

brag - ging a bit, But you'll have to ad - mit, That this is - n't so bad for a

jay. I'm a rul - er self - made while you wait, But per -

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mit me to cas-ual - ly state, — When you play pol - i - tics, You must

take all the tricks, And there's no such a thing as a straight.

CHORUS.

SOP. and ALTO. He's mon - arch of all he'll sur - vey, — And

TENOR. He's mon - arch of all he'll sur - vey, — And

BASS. He's mon - arch of all he'll sur - vey, — And

*ff* *f*

ev - 'ry-thing's com - ing his way. — He's not brag - ging a bit, but you'll

ev - 'ry-thing's com - ing his way. — He's not brag - ging a bit, but you'll

*p*

have to ad - mit, This is - nt so bad for a jay. — He's a

have to ad - mit, This is - nt so bad for a jay. — He's a

*mp*

rul - er self-made while you wait, — But per - mit us to cas - ual - ly

rul - er self-made while you wait, — But per - mit us to cas - ual - ly

state, — When you play pol-i-tics, You must take all the tricks, There's

state, — When you play pol-i-tics, You must take all the tricks, There's

no such a thing as a straight. He is our mon-arch, A won-der-ful

no such a thing as a straight. He is our mon-arch, A won-der-ful

mon-arch, He is a mon-arch of all he sur-veys. He is our

mon-arch, He is a mon-arch of all he sur-veys. He is our

mon-arch, He is a mon-arch of all he sur-veys. He is our

mon-arch, He is a mon-arch of all he sur-veys. He is our

mon-arch, A won-der-ful mon-arch, He is a mon-arch, A won-der-ful

mon-arch, A won-der-ful mon-arch, He is a mon-arch, A won-der-ful

NIGHTINGALE. *Maestoso.*

Hold! ———

mon-arch, Of all he sur-veys, All he sur-veys.

mon-arch, Of all he sur-veys, All he sur-veys.

*Maestoso.*

One mo-ment pray! What means this strange com-mo-tion, Why should the



roy-al line— be set a - side? Has wis-dom fled, Can loy-al - ty be

CHORUS.

What does this mean?

What does this mean?

BLUE JAY. (pompously)

dead? Don't be ab-surd au - da-cious bird, Young ea - gle— could— not—

win. Be - yond a doubt, He's down and out, So here's— where— I— come—

## NIGHTINGALE.

Moderato.

Oh no! no! no! this can't be so!

WREN, PEACOCK,  
and PARROT

in. Look out young miss! Don't

*pp* Hark! Hark!

*pp* Hark! Hark!

*pp* Hark! Hark!

Moderato.

*p*

mix in this, Or else you'll rue the day. For hand - cuffs quick go -

click, click, click, The head - man's axe works slick, slick, slick, It's trea - son flat, To

talk like that, Be care - ful what you say. So if you care for the

head you wear, You must not talk that way.

CHORUS.

Look out young miss! Don't  
Look out young miss! Don't

mix in this, Or else you'll rue the day. For hand - cuffs quick go -  
mix in this, Or else you'll rue the day. For hand - cuffs quick go -

WREN, PEACOCK,  
and PARROT.

Ah!

It's trea-son flat to

click, click, click, The head man's axe works slick, slick, slick, It's trea-son flat to

click, click, click, The head man's axe works slick, slick, slick, It's trea-son flat to

talk like that, Be care - ful what you say. So if you care for the

talk like that, Be care - ful what you say. So if you care for the

talk like that, Be care - ful what you say. So if you care for the

head you wear, You must not talk that way. So have a

head you wear, You must not talk that way.

head you wear, You must not talk that way.

care, you'd best be - ware, you'd best be - ware. So have a

OWL.

You'd best be - ware, you'd best be - ware.

care, you'd best be - ware, you'd best be - ware.

You'd best be - ware, you'd best be - ware.

Andantino.

NIGHTINGALE.

One way a - lone,

The first system of the musical score for 'NIGHTINGALE.' It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 9/8. The tempo is marked 'Andantino.' The lyrics 'One way a - lone,' are written below the vocal line.

May save my love. — I'll send to

The second system of the musical score. The vocal line continues with the lyrics 'May save my love. — I'll send to'. The piano accompaniment includes a forte dynamic marking 'f'.

Andante molto espress. *p*  
him my faith - ful dove. Oh, gent - le

The third system of the musical score. The tempo changes to 'Andante molto espress.' and the dynamics to piano '*p*'. The vocal line includes the lyrics 'him my faith - ful dove. Oh, gent - le'. The piano accompaniment features triplet markings in the right hand.

dove, Seek him we love, Foul trea-son here, — Now holds full

The fourth system of the musical score. The vocal line includes the lyrics 'dove, Seek him we love, Foul trea-son here, — Now holds full'. The piano accompaniment features triplet markings in the right hand.

sway. ——— Bid him re - turn, ——— And jus-tice stern, Meet out to

all who bar his way. ——— By fraud be -

set, We're loy - al yet, To him a -

CHORUS.

By fraud be - set, We're loy - al yet,

By fraud be - set, We're loy - al yet,

lone, \_\_\_\_\_ Our hearts still cling, \_\_\_\_\_ And he a -

To him a - lone, Our hearts still cling.

To him a - lone, Our hearts still cling.

The first system of the musical score consists of a vocal melody and piano accompaniment. The vocal part is written in a single staff with a treble clef and a key signature of two flats (B-flat major). The lyrics are "lone, \_\_\_\_\_ Our hearts still cling, \_\_\_\_\_ And he a -". The piano accompaniment is written in two staves (treble and bass clefs) and features a steady eighth-note pattern in the right hand and a simpler bass line in the left hand. The system is divided into two measures by a double bar line.

lone, \_\_\_\_\_ Must rule this throne, \_\_\_\_\_ No trai - tor

And he a - lone, Must rule this throne,

And he a - lone, Must rule this throne,

The second system of the musical score continues the vocal melody and piano accompaniment. The vocal part has the lyrics "lone, \_\_\_\_\_ Must rule this throne, \_\_\_\_\_ No trai - tor". The piano accompaniment continues with the same eighth-note pattern. The system is divided into two measures by a double bar line.



knave shall be our King, Our King. Seek him we

ROBIN.  
Oh gent - le dove, \_\_\_\_\_

Our King. Seek him we

Our King. Seek him we

love. Seek him we love. \_\_\_\_\_

Oh gent - le dove, Seek him we love. \_\_\_\_\_

love. Seek him we love. \_\_\_\_\_

love. Seek him we love. \_\_\_\_\_

*dim.*

Allegro. JAY.

Ar - rest her.

Ar - rest her.

Ar - rest her.

Allegro.

Do not let her get a - way.

ROBIN.

Stand back and let her

pass! Al - le-giance I re-nounce to trai - tors such as

The musical score is written for a vocal ensemble and piano. It consists of several systems of staves. The first system shows a vocal line for 'JAY' with the lyrics 'Ar - rest her.' and a piano accompaniment. The second system continues the vocal line with 'Ar - rest her.' and the piano accompaniment. The third system shows a vocal line for 'ROBIN' with the lyrics 'Stand back and let her' and the piano accompaniment. The fourth system shows a vocal line with the lyrics 'pass! Al - le-giance I re-nounce to trai - tors such as' and the piano accompaniment. The tempo is marked 'Allegro.' and the key signature has two flats.

Tempo di Marcia.

he. My du - ty is

**CHORUS.**

Bold Ro - bin makes a man - ly stand. —

Bold Ro - bin makes a man - ly stand. —

Tempo di Marcia.

clear — no trai - tor I fear, — Till trea - son is ov - er - thrown, I'm will - ing to

stand a - lone. — For hon - or and right, — I'm will - ing to fight, — What - ev - er this

day may bring, I'll serve my King.——

CHORUS.

La, la, la, la,

Our du - ty is clear,—— No trai - tor we

La, la, la, la,

La, la, la, la,

fear,—— Till trea - son is ov - er - thrown,—— We're will - ing to

La, la, la, la, La, la, la, la, La, la, la, la,

stand a - lone. — For hon - or and right, — We're read - y to fight, — What - ev - er this

The first system consists of three measures. The vocal part has a treble and bass line. The piano part has a grand staff. The key signature is D major (two sharps). The first measure contains the lyrics 'La, la, la, la, stand a - lone. — For hon - or and'. The second measure contains 'La, la, la, la, right, — We're read - y to'. The third measure contains 'La, la, la, la, fight, — What - ev - er this'. There are triplets in the vocal lines for the last two measures of each measure.

## ROBIN.

Oh don't you hear the trum - pets

La, la, la, la, la, la, la.

day may bring, we'll serve our King. — Oh don't you hear the trum - pets

The second system also consists of three measures. The vocal part has a treble and bass line. The piano part has a grand staff. The key signature remains D major. The first measure contains the lyrics 'Oh don't you hear the trum - pets'. The second measure contains 'La, la, la, la, la, la, la. day may bring, we'll serve our King. — Oh don't you'. The third measure contains 'La, la, la, la, la, la, la. hear the trum - pets'. The time signature changes to 2/4 in the third measure.

ROBIN.  
call - ing where our broth - ers brave are fall - ing, And the drum's long

TENOR.  
call - ing where our broth - ers brave are fall - ing, And the drum's long

BASS.  
call - ing where our broth - ers brave are fall - ing, And the drum's long

roll in - vit - - ing to the fray. Our ban - ners torn and

roll in - vit - - ing to the fray. Our ban - ners torn and

go - ry must go on to end - less glo - ry, Let us march a -

go - ry must go on to end - less glo - ry, Let us march a -

way, What cow - ard\_ knave will stay?

Oh don't you

way, What cow - ard\_ knave will stay? Oh don't you

*ff*

Detailed description: This system contains three staves. The top staff is a vocal line in D major (one sharp) with lyrics 'way, What cow - ard\_ knave will stay?'. The middle staff is another vocal line, mostly containing rests, with lyrics 'Oh don't you' and 'Oh don't you' in the final measure. The bottom staff is a piano accompaniment in D major, featuring chords and moving lines. A fortissimo (*ff*) dynamic marking is present in the final measure of the piano part.

hear the trum - pets call - ing, Where our broth - ers brave are fall - ing, And the

hear the trum - pets call - ing, Where our broth - ers brave are fall - ing, And the

Detailed description: This system contains three staves. The top staff is a vocal line in D major with lyrics 'hear the trum - pets call - ing, Where our broth - ers brave are fall - ing, And the'. The middle staff is another vocal line with identical lyrics. The bottom staff is a piano accompaniment in D major, featuring chords and moving lines.

drum's long roll in - vit - ing to the fray. Our ban - ners torn and

drum's long roll in - vit - ing to the fray. Our ban - ners torn and

go - ry, Must go on to end - less glo - ry, Let us march a -

go - ry, Must go on to end - less glo - ry, Let us march a -

JAY.

I'm

way, What cow - ard - knave will stay.

way, What cow - ard - knave will stay.

*p*



mon - arch of all I sur - vey, And ev - 'ry - thing's com - ing my

NIGHTINGALE.

way. No! no!

CHORUS.

He's mon - arch, He's mon - arch, He's mon - arch of all he sur -

No! no! No! no! No! no! no!

veys.

no! Our du - ty is clear, Hip hip and hur - ray!

No trai - tor we

Long live the Blue - jay! Oh joy - ful - ly sing,

fear, — Till trea - son is ov - er - thrown, — We're will - ing to

We have a new King. Our spir - its are light,

stand a - lone. — For hon - or and right, — We're read - y to

With won - drous de - light, Re - joice and be gay, long live the Blue -

fight, — What - ev - er this day may bring, We'll serve our

## NIGHTINGALE.

Ah! \_\_\_\_\_

jay. \_\_\_\_\_ Come let us make this day en - tranc - ing gay with

King. \_\_\_\_\_ Our du - ty is clear,

Ah! \_\_\_\_\_

mus - ic, wine and danc - ing, Let us join in praise of

No trai - tor we fear. No trai - tor

Ah! \_\_\_\_\_ Ah! \_\_\_\_\_

him we crown to - day. Now glad - ness joy and

No trai - tor we fear. For hon - or and

plea - sure, Shall be ours in ful - lest mea - sure, For he's mon - arch of

right, We're read - y to fight.

The musical score is written for a voice and piano. The key signature is one sharp (F#), and the time signature is 3/4. The score is divided into two systems. The first system contains the first two staves of music, and the second system contains the next two staves. The vocal part is written in a single line, and the piano part is written in a grand staff (treble and bass clefs). The lyrics are written below the vocal staff. The score includes various musical notations such as notes, rests, and dynamic markings.

NIGHTINGALE.

ROBIN.

No! no!

No! no!

all he sur - veys. Hap - py and

We shall be read - y to fight,

long be his days, Hap -

Ev - er for hon - or and right, Ev -

*ffz*

*ffz*

py and long be his days,

er for hon - or and right, We are read - y to

For hon - or and right we will fight, We'll

The mon - arch of all he sur - veys, We

fight, For hon - or and right we will fight, We'll

*ad lib.*

The musical score is written for a vocal ensemble and piano accompaniment. It begins with a vocal line in treble clef, marked *ad lib.*, with the lyrics "fight." and "praise." followed by a long melisma. The piano accompaniment consists of two staves, with the right hand playing a series of chords and the left hand playing a rhythmic pattern of eighth notes. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into two systems, each with four staves. The first system contains the vocal lines and the piano accompaniment. The second system contains the piano accompaniment. The score ends with a double bar line.

fight. \_\_\_\_\_

fight. \_\_\_\_\_

praise. \_\_\_\_\_

fight. \_\_\_\_\_

## No 8.

## Clear The Way.

OPENING.

Lyric by  
FRANK PIXLEY.

Sparrow and Female Chorus.

Music by  
GUSTAV LUDERS.

Tempo di Marcia.

Piano.

*p*

*f*

*sempre cresc.*

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## SPARROW.

Clear the way! Blithe and gay. Sol - diers brave are we,

SOPRANO & ALTO.

Fall in line, this is fine now we'll hap - py be.

The first system of the musical score consists of a vocal melody and a piano accompaniment. The vocal line is written on a single staff with a treble clef, featuring a series of eighth and quarter notes. The piano accompaniment is written on a grand staff (treble and bass clefs), with the right hand playing chords and the left hand playing a simple eighth-note bass line. The lyrics are printed below the vocal staff.

When we hear the trum - pet sound then with joy our pul - ses bound,

The second system continues the musical piece. The vocal melody and piano accompaniment follow the same pattern as the first system. The lyrics are printed below the vocal staff.

Up and read - y, strong and stead - y, hold - ly face the foe.

The third system concludes the musical piece. The vocal melody and piano accompaniment follow the same pattern as the previous systems. The lyrics are printed below the vocal staff.

Hear the call for - ward all, Glad - ly we o - bey,

When we fight for the right, naught our course can stay. Though op - posed to

war and strife give us mil - i - ta - ry life. Gay and dash - ing

bright and flash - ing for - ward! Off we go! The drum in -

vites us \_\_\_\_\_ to join the fray. \_\_\_\_\_ The sound de -

ra - ta - plan, ra - ta - plan,

lights us \_\_\_\_\_ so let's a - way \_\_\_\_\_ When du - ty

ra - ta - plan, ra - ta - plan,

calls us\_\_\_\_\_ No task ap - pals us\_\_\_\_\_ Though foes as -

The first system of the musical score. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line has lyrics: "calls us\_\_\_\_\_ No task ap - pals us\_\_\_\_\_ Though foes as -". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

sail we can - not fail\_\_\_\_\_ With deep e -

ra - ta - plan ra - ta - plan ra - ta - plan ra - ta - plan

The second system of the musical score. The vocal line continues with lyrics: "sail we can - not fail\_\_\_\_\_ With deep e -". Below the vocal line, the lyrics "ra - ta - plan" are repeated four times, corresponding to the piano accompaniment's rhythmic pattern. The piano accompaniment continues with the same eighth-note bass line and chords.

mo - tion \_\_\_\_\_ we heed the call. \_\_\_\_\_ With true de -

ra - ta - plan, ra - ta - plan!

The third system of the musical score. The vocal line continues with lyrics: "mo - tion \_\_\_\_\_ we heed the call. \_\_\_\_\_ With true de -". Below the vocal line, the lyrics "ra - ta - plan, ra - ta - plan!" are written, corresponding to the piano accompaniment's rhythmic pattern. The piano accompaniment continues with the same eighth-note bass line and chords.

vo - tion ——— well fight or fall ——— Our coun - try

ra - ta - plan, ra - ta - plan!

needs us ——— and hon - or leads us ——— With spir - its

gay we march a - way

ra - ta - plan ra - ta - plan! the drum in -

vites us \_\_\_\_\_ to join the fray ra - ta - plan, ra - ta - plan, the sound de -

light, us \_\_\_\_\_ So let's a - way ra - ta - plan, ra - ta - plan, when du - ty

calls us \_\_\_\_\_ No task ap - pals us \_\_\_\_\_ Though foes as -

sail ra - ta - plan we can ra - ta - plan not fail ra - ta - plan ra - ta - plan with deep e -

mo - tion We heed the call - ra - ta - plan, ra - ta -

plan with true de - vo - tion Well fight or fall, ra - ta - plan ra - ta -

plan, Our Coun - try needs us And hon - or leads us

With spir - its gay we march a - way.



101  
No 9. You Never Can Tell Till You Try.

Lyric by  
FRANK PIXLEY.

Rooster and Female Chorus.

Music by  
GUSTAV LUDERS.

Piano. *f*

The piano score is written for a grand piano in 2/4 time, with a key signature of one sharp (F#). It consists of five systems of music. The first system begins with a forte (*f*) dynamic. The melody is primarily in the right hand, featuring eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. The second and third systems continue the melodic development with various ornaments and slurs. The fourth and fifth systems introduce triplet figures in the right hand, marked with a '3' and a bracket, adding a rhythmic complexity to the piece. The score concludes with a final cadence in the fifth system.

With some barn-yard fowls lived an eld - er - ly hen of a  
 All the young hens said with a shake of the head, She's as

moth - er - ly turn of mind, And she said with a sigh I would  
 craz - y as she can be, But she stuck to her nest, With re -

will - ing - ly die if I left a few chicks be - hind.  
 mark - a - ble zest and a dil - i - gence rare to see. SOP. & ALTO. CHOR.

If she  
 With a

left a few chicks be - hind, If she left a few chicks be - hind,  
 dil - i - gence rare to see, With a dil - i - gence rare to see,

## ROOSTER.

But the farm - ers' maid took the eggs she laid so she  
Till at last one day she was heard to say to the

*p*

fin - al - ly quit the job, And with won - der - ful grit she be -  
oth - er hens; "Come here quick," And that knob they had jeered now had

gan to sit On a por - ce - lain white door,  
dis - ap - peared, In its place was a won - der - ful

knob. On a  
chick. In its

*div.*

On a por - ce - lain white door - knob.  
In its place was a won - der - ful chick.

por - ce - lain white door - knob. Said the  
place was a won - der - ful chick Now of

A por - cel - ian white door - knob.  
In its place was a won - der - ful chick.

hen, cluck, cluck, I will try my luck and I'll do the ve - ry best I  
course it's plain so I needn't ex - plain that that won - der - ful chick was

can, If this scheme doesn't win I will strike out a - gain and I'll  
I, And I've ne'er been matched from the day I was hatched it is

work on a dif - fer - ent plan, you may call me a fool but I  
ev - i - dent you know — why, pluck will pull you — through in what

win as a rule, my mot-to is — nev-er say die, By and  
ev-er you do though the world may your course de-cry, Are dis-

by you'll ad-mit I'd be fool-ish to quit for you nev-er can tell till you  
cour-age-ments thick? that's the time to stick for you nev-er can tell till you

try.  
try.  
Said the hen, cluck, cluck, I will try my luck and  
Now of course it's plain so we needn't ex-plain that

do the ve-ry best I can, If this scheme does-nt win I will  
that won-der-ful chick was he, And he's nev-er been matched from the

strike out a - gain and I'll work on a dif - fer - ent  
day he was hatched it is ev - i - dent as can —

plan, You may call me a fool But I win as a rule, my  
be, Pluck will pull you — through in what - ev - er you do, Though the

not to is — nev - er say die, By and by you'll ad - mit I'd be  
world may your course — de - cry, Are dis - cour - age - ments thick? that's the

For you nev - er can tell till you try.  
For you nev - er can tell till you try.  
fool - ish to quit, For you nev - er can tell till you try.  
time to — stick, For you nev - er can tell till you try.

*D.S.*

## No 10.

## The Valley Of Hokus Po.

Blue Jay Cuckoo, Owl, Rooster and Raven.

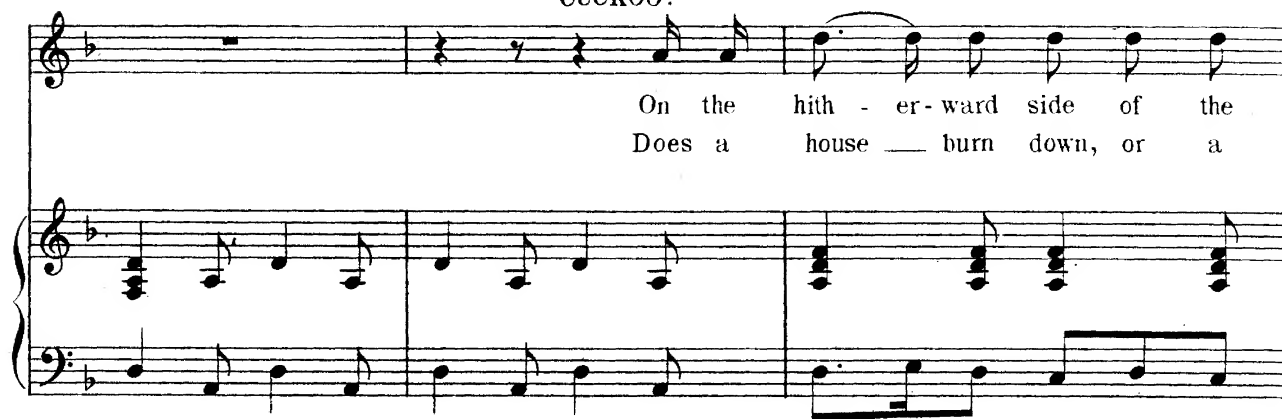
Lyric by  
FRANK PIXLEY.Music by  
GUSTAV LUDERS.

Allegro.

Voice. 

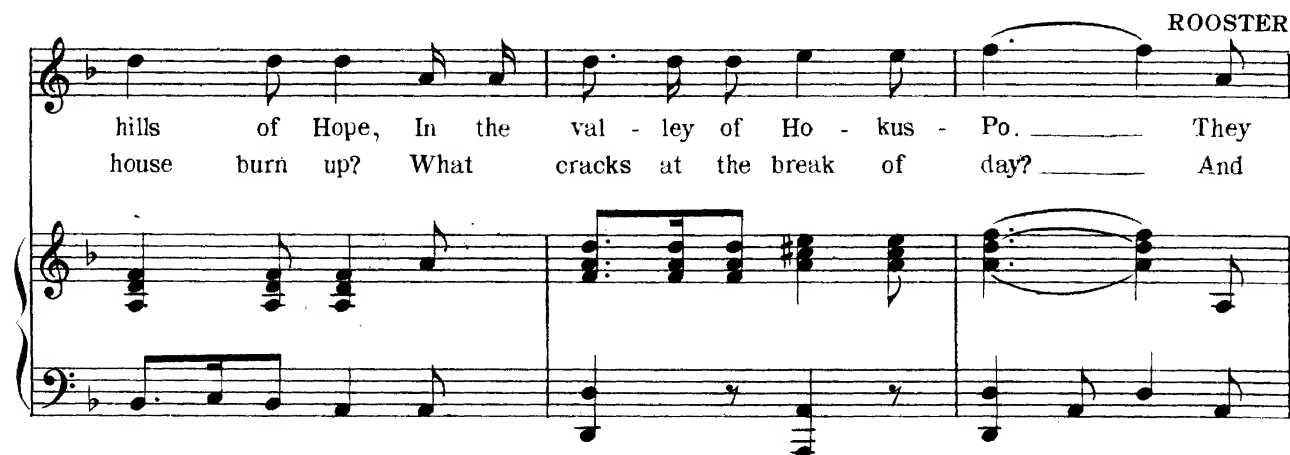
Piano. 

CUCKOO.



On the hith - er - ward side of the  
Does a house — burn down, or a

ROOSTER.



hills of Hope, In the val - ley of Ho - kus - Po. ——— They  
house burn up? What cracks at the break of day? ——— And

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say there's a fel - lows who's a - ble to tell What a - ny-one wish - es to  
why when a fel - low de - cides to wed Should the bride be giv - en a -

OWL.  
know. So when - you're in doubt, if you want to find out, The  
way? When - ev - er a gas - o - line lamp goes out, Say

JAY.  
eas - i - est plan is to go, To that won - der - ful seer who makes  
where does the blamed thing go? If a schoo - er of beer can sail

ALL.  
Refrain.  
ev - 'ry - thing clear In the val - ley of Ho - kus Po! If you  
o - ver a bar Is the tide run - ning high or low? If you



musical score for the first system, measures 1-4. The vocal line is in 2/4 time, starting with a half note G4, quarter note A4, half note B4, quarter note C5, and a half note D5. The lyrics are "want to find out you must go, To that". The piano accompaniment consists of a right hand with chords and a left hand with a walking bass line.

want to find out you must go, To that

musical score for the second system, measures 5-8. The vocal line continues with a half note D5, quarter note E5, half note F5, quarter note G5, and a half note A5. The lyrics are "fel - low in Ho - kus - Po Bet - ter". The piano accompaniment continues with chords and a walking bass line.

fel - low in Ho - kus - Po Bet - ter

musical score for the third system, measures 9-12. The vocal line continues with a half note A5, quarter note B5, half note C6, quarter note D6, and a half note E6. The lyrics are "buy you a map and go hunt up that chap, For what". The piano accompaniment continues with chords and a walking bass line.

buy you a map and go hunt up that chap, For what

musical score for the fourth system, measures 13-16. The vocal line continues with a half note E6, quarter note F6, half note G6, quarter note A6, and a half note B6. The lyrics are "ev - er he'll tell you is so If the". The piano accompaniment continues with chords and a walking bass line.

ev - er he'll tell you is so If the

an - swer you now want to know \_\_\_\_\_ I'm a -

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in B-flat major and 4/4 time, with lyrics 'an - swer you now want to know \_\_\_\_\_ I'm a -'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

fraid you must wait till you go, \_\_\_\_\_ To that

The second system continues the vocal line with lyrics 'fraid you must wait till you go, \_\_\_\_\_ To that'. The piano accompaniment includes a melodic line in the right hand and a bass line with some chromatic movement.

won - der - ful chap who has knowl - edge on tap, In the

The third system continues the vocal line with lyrics 'won - der - ful chap who has knowl - edge on tap, In the'. The piano accompaniment features a consistent eighth-note bass line and block chords in the right hand.

val - ley of Ho - kus - Po. \_\_\_\_\_

The fourth system concludes the vocal line with lyrics 'val - ley of Ho - kus - Po. \_\_\_\_\_'. The piano accompaniment features a melodic line in the right hand and a bass line with some chromatic movement, ending with a double bar line.

## No 11.

## Society.

Peacock and Chorus

Lyric by  
FRANK PIXLEY.Music by  
GUSTAV LUDERS.

Allto

*f*

Our up - to - date so - ci - e - ty is built up - on the  
To shine in high so - ci - e - ty And cut a swag - ger

*ff*

plan — That mon - ey makes the mare go and it al - so makes the  
dash — You may be "short" on mor - als But you must be "long" on

man — You need - 'nt have an ounce of brains You need - 'nt have a  
cash — And as for 'ed - u - ca - tion Nev - er give a thought to

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name \_\_\_\_ But if you have a mil - lion you're a lead - er just the  
that \_\_\_\_ It real - ly does - 'nt mat - ter If the earth is round or

same \_\_\_\_ And if your re - pu - ta - tion shows a  
flat \_\_\_\_ But when it comes to pock - et - books It

freck - le here and there \_\_\_\_ Just gloss them o'er with  
mat - ters quite a lot \_\_\_\_ We like you not for

mon - ey and you'll \_\_\_\_ nev - er have a care. \_\_\_\_  
what you are But \_\_\_\_ what we think you've got. \_\_\_\_

*rit.*

## Refrain.

*p-f*

I'm the queen of so - ci - e - ty I'm al - ways quite cor - rect ———

Fads and fash - ions de - pend on us For who would dare ob - ject ———

Mine's a lim - i - ted co - te - rie Hence you'd bet - ter be nice to me

If you would en - ter so - ci - e - ty so - ci - e - ty. ty.

*D.C.*

# Some Day When My Dreams Come True.

## No 12.

Prince Eagle and Nightingale.

Lyric by  
FRANK PIXLEY.

Music by  
GUSTAV LUDERS.

*Maestoso.* **PRINCE EAGLE.**

Voice. *f* Is no one here to meet me?

Piano. *f*

No Night-in-gale to greet me? Seek her at once oh gen-tle

**DOVE.**

With joy I'll haste to find your own true love. \_\_\_\_\_

dove. Hence-

*mp*

forth my heart shall guide me, Who

knows what Fate may bring? With her I love be-

side me I care not who is

King. My rights of kin - ship roy - al Let

time it - self de - cide. Give me my sweet - heart

*f rit.*

loy - al Take all the world be - side.

Allegro. DOVE.

Ca - pri - cious Fate, has proved un -

kind, The Night - in - gale I can - not find. My



queen of song I've served so long I can - not find, I've search'd the

groves both far and near, Her silv'-ry notes I did not hear. A -

las! 'twas all in vain, Her ab-sence strange, I can't ex-

plain, What ill could her be - tide? Does the grave claim your bride? From

DOVE.

grief she may have died, — Ah! from grief — she died.

PRINCE EAGLE.

If this be

All hope has fled.

true then hope has fled.

*ff*

Andantino.

NIGHTINGALE.

O-ver hill and vale — through

All hope has fled.

*tr**tr*

wood and dale Hell come to me.

PRINCE EAGLE.

'Tis she!

'Tis he! 'Tis he!

'Tis she!

*pp*

At last love!

At last love!

Molto appassionato.

*p* NIGHTINGALE.

I've dreamed of a time \_\_\_\_\_ when the world should be mine \_\_\_\_\_ When

skies should for - ev - er be blue. \_\_\_\_\_ When the

day and the night should be filled \_\_\_\_\_ with de-light, And that

*ten.*

*rit.* *dolce.*

dream al - ways cen - ters in you. \_\_\_\_\_ I have

*p*

dreamed of a day when at last you should say, — "I

*cresc.*

love you, dear, love on - ly you" — Life

could not be - stow great - er joys than I'll know, — Some

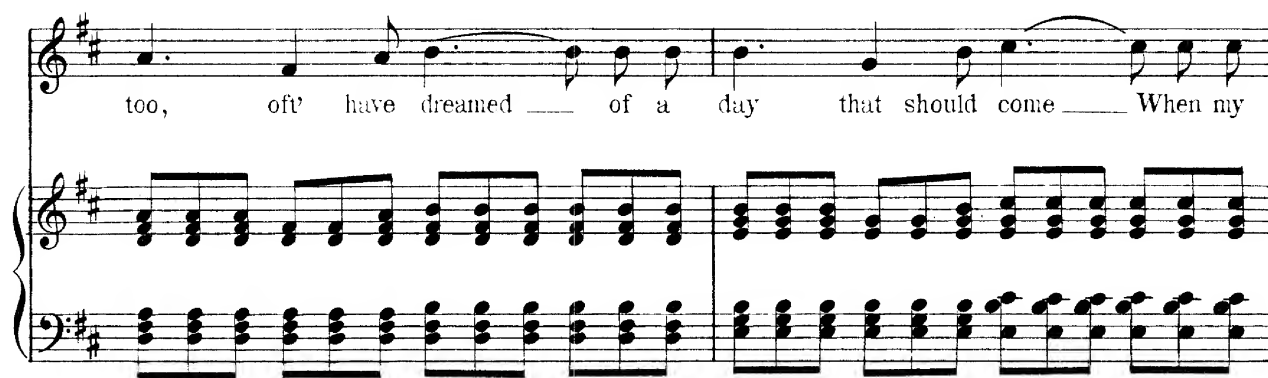
*f* *pp*

day when my dreams — come true. — I

*ten.* *NIGHTIN.*

*pp con tenerezza. rit.*

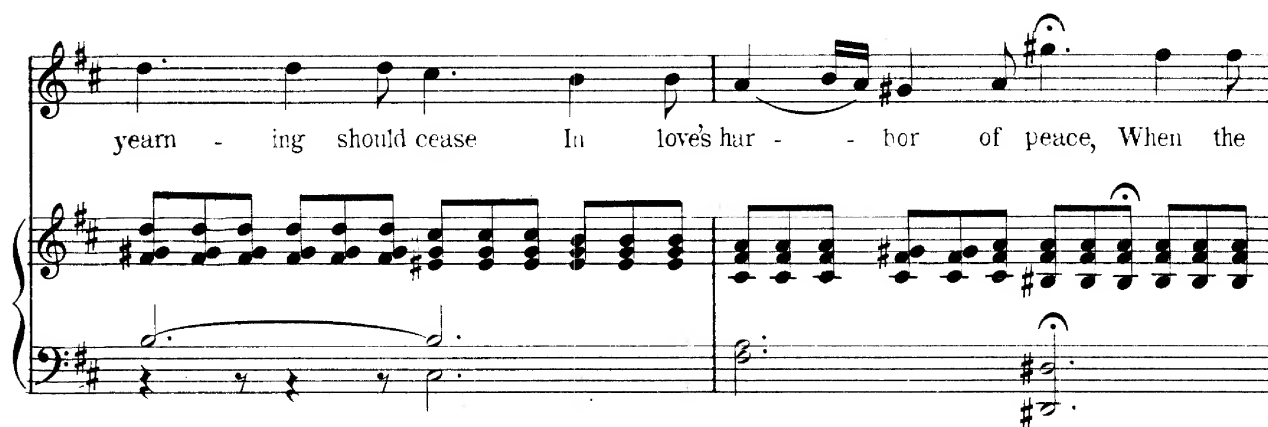
too, oft' have dreamed \_\_\_\_ of a day that should come \_\_\_\_ When my



heart and my soul should be filled, \_\_\_\_\_ When all



yearning should cease In love's har - - bor of peace, When the



waves of un-rest should be stilled. \_\_\_\_\_ I have



NIGHTINGALE.  
 dreamed of the time \_\_\_\_\_ when with rap - ture sub - lime \_\_\_\_\_ Some

PRINCE EAGLE.  
 I have dreamed of the time, \_\_\_\_\_ When with rap-ture sub-

*p*

day I should whis - per to you. \_\_\_\_\_ "This is heav - en's de-cree, If you

lime I should whis - per to you. \_\_\_\_\_ "This is heav - en's de-cree, If you

*ff*

love me take me!" \_\_\_\_\_ Some day when my dreams come true. \_\_\_\_\_

love me take me!" \_\_\_\_\_ Some day when my dreams come true. \_\_\_\_\_

## No 13a

## The Contest.

Lyric by  
FRANK PIXLEY.

Music by  
GUSTAV LUDERS.

Moderato.

Piano. *f* On stage.

The piano introduction is in 3/4 time, marked Moderato. It begins with a treble clef and a key signature of two flats (B-flat and E-flat). The melody starts on a half note G4, followed by a quarter note A4, and then a triplet of eighth notes (G4, A4, B4). This is followed by another quarter note A4, a quarter note G4, and a quarter rest. The piece concludes with a triplet of eighth notes (F4, E4, D4) and a final quarter note C4. The bass line is mostly silent, with a few chords in the final measure.

The piano accompaniment for the first vocal line consists of two staves. The treble staff features a melody of eighth and quarter notes, with triplet markings under the first and third measures. The bass staff provides a harmonic accompaniment with chords and single notes.

OWL.

The test well now be - gin, The

The vocal line for the Owl is written in a bass clef. It begins with a half rest, followed by a series of eighth and quarter notes. The lyrics "The test well now be - gin, The" are written below the notes. The piano accompaniment continues with chords and single notes in both staves.

test well now be - gin, I'll watch with care that all is fair, And

The vocal line continues with the lyrics "test well now be - gin, I'll watch with care that all is fair, And". The piano accompaniment continues with chords and single notes in both staves.



## NIGHTINGALE.

WREN. The test we'll now be-gin, The test we'll now be-gin, Hell

PARROT. The test we'll now be-gin, The test we'll now be-gin, Hell

CUCKOO. The test we'll now be-gin, The test we'll now be-gin, Hell

JAY. The test we'll now be-gin, The test we'll now be-gin, Hell

ROOSTER. The test we'll now be-gin, The test we'll now be-gin, Hell

OWL. The test we'll now be-gin, The test we'll now be-gin, Hell

may the best one win. The test we'll now be-gin, The test we'll now be-gin, I'll

*mf*

watch with care that all is fair, And may the best one win.

watch with care that all is fair, And may the best one win.

watch with care that all is fair, And may the best one win.

watch with care that all is fair, And may the best one win.

watch with care that all is fair, And may the best one win.

watch with care that all is fair, And may the best one win.

watch with care that all is fair, And may the best one win.

*p*

JAY.

You must not for-get which win-ner you're to choose.

OWL.

You may bet your life this

WREN.

Jus - tice Owl I think is

game you can - not lose.

NIGHTINGALE.

Now a chance I see, to

hon - est as hes wise.

set my sweet-heart free. We're read - y for the test, We're read - y for the test, Let

WREN.

PARROT.

CUCKOO.

JAY.

ROOSTER.

OWL.

We're read - y for the test, We're read - y for the test, Let

all come in and try to win, And each must do his best. None sus-

all come in and try to win, And each must do his best.

all come in and try to win, And each must do his best.

all come in and try to win, And each must do his best.

all come in and try to win, And each must do his best.

all come in and try to win, And each must do his best.

all come in and try to win, And each must do his best.

all come in and try to win, And each must do his best.

pects the prize I play for. Life for

Who shall be the roy - al bride?

Who shall be the roy - al bride?

Who shall be the roy - al bride?

Who shall be the roy - al bride?

Who shall be the roy - al bride?

Who shall be the roy - al bride?

him I love, I pray for. In a

Fate it - self shall now de - cide, In a

Fate it - self shall now de - cide, In a

Fate it - self shall now de - cide, In a

Fate it - self shall now de - cide, In a

Fate it - self shall now de - cide, In a

Fate it - self shall now de - cide, In a

con - test so of - fi - cial Prej - u - dice can - not ap - pear, A de -

con - test so of - fi - cial Prej - u - dice can - not ap - pear, A de -

con - test so of - fi - cial Prej - u - dice can - not ap - pear, A de -

con - test so of - fi - cial Prej - u - dice can - not ap - pear, A de -

con - test so of - fi - cial Prej - u - dice can - not ap - pear, A de -

con - test so of - fi - cial Prej - u - dice can - not ap - pear, A de -

ci - sion most ju - di - cial Will be made it's ver - y clear; For his

ci - sion most ju - di - cial Will be made it's ver - y clear; For his

ci - sion most ju - di - cial Will be made it's ver - y clear; For his

ci - sion most ju - di - cial Will be made it's ver - y clear; For his

ci - sion most ju - di - cial Will be made it's ver - y clear; For his

ci - sion most ju - di - cial Will be made it's ver - y clear; For his

wis - dom and his learn - ing Jus - tice Owl has long been known To that  
 wis - dom and his learn - ing Jus - tice Owl has long been known To that  
 wis - dom and his learn - ing Jus - tice Owl has long been known To that  
 wis - dom and his learn - ing Jus - tice Owl has long been known To that  
 wis - dom and his learn - ing Jus - tice Owl has long been known To that  
 wis - dom and his learn - ing Jus - tice Owl has long been known To that

Sol - o - mon we're turn - ing, he must judge and he a -  
 Sol - o - mon we're turn - ing, he must judge and he a -  
 Sol - o - mon we're turn - ing, he must judge and he a -  
 Sol - o - mon we're turn - ing, he must judge and he a -  
 Sol - o - mon we're turn - ing, he must judge and he a -  
 Sol - o - mon we're turn - ing, he must judge and he a -  
 me they now are turn - ing, I must judge and I a -

*p*

lone. He is so tru-ly em-i-nent, Of course it's ver-y ev-i-dent

lone. He is so tru-ly em-i-nent, Of course it's ver-y ev-i-dent

lone. He is so tru-ly em-i-nent, Of course it's ver-y ev-i-dent

lone. He is so tru-ly em-i-nent, Of course it's ver-y ev-i-dent

lone. He is so tru-ly em-i-nent, Of course it's ver-y ev-i-dent

lone. He is so tru-ly em-i-nent, Of course it's ver-y ev-i-dent

lone. I am so tru-ly em-i-nent, Of course it's ver-y ev-i-dent

The image shows a musical score for a hymn. It consists of five vocal staves and a piano accompaniment. The key signature is B-flat major (two flats). The time signature is 4/4. The lyrics are: "To judge he's high-ly com-pe-tent, high-ly com-pe-tent." The vocal parts are arranged in a five-part setting, with the fifth part (bottom) having a different ending: "To judge I'm high-ly com-pe-tent, high-ly com-pe-tent Your judge I'll". The piano accompaniment is in the bottom two staves, featuring a simple harmonic accompaniment.

To judge he's high-ly com-pe-tent, high-ly com-pe-tent.

To judge he's high-ly com-pe-tent, high-ly com-pe-tent. Our

To judge he's high-ly com-pe-tent, high-ly com-pe-tent. Our

To judge he's high-ly com-pe-tent, high-ly com-pe-tent. Our

To judge he's high-ly com-pe-tent, high-ly com-pe-tent. Our

To judge he's high-ly com-pe-tent, high-ly com-pe-tent. Our

To judge I'm high-ly com-pe-tent, high-ly com-pe-tent Your judge I'll

Our judge he'll be, Our judge, Our judge he'll be. —

judge he'll be, Our judge, — Our judge he'll be. —

judge he'll be, Our judge, Our judge he'll be. —

judge he'll be, Our judge, Our judge he'll be. —

judge he'll be, Our judge, Our judge he'll be. —

judge he'll be, Our judge, Our judge he'll be. —

be. I'll be, your judge I'll be, Your judge I'll be. —

*Maestoso.*



## No 13b

## Entrance of Canary Birds.

Lyric by  
FRANK PIXLEY.

Music by  
GUSTAV LUDERS.

Tempo di Polka. CANARY BIRDS.

Voice. My

Piano. *p*

bird, Sweet bird! Pray tell me why you  
 dear, I fear, Your course is hard - ly

roam; Your nest is best, Why  
 wise: Soon clouds may come, To

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not stay safe at home? Why brave the wood-land  
o-ver cast the skies. Who prompts you in your

dan-gers, To bring your song to strang-ers, Through storm, And  
sing-ing? What tid-ings are you bring-ing? Re-veal, To

stress, Why do you fly so far? My  
me, Whose mes-sen-ger you are.

That ti-ny min-strel quick-ly hur-ried on her way, Gai-ly—

trill - ing, Sweet - ly thrill - ing, But I'm sure I heard her

say. "My on - ly miss - ion is a

mes - sage of good cheer Ah! re - ceive it; Ah! be -

lieve it, Hear me voice it sweet and clear."

CHORUS.

Hear her mes-sage clear.

Hear her mes-sage clear.

That ti - ny min - strel quick - ly hur - ried on her way, Gai - ly\_

That ti - ny min - strel quick - ly hur - ried on her way.

That ti - ny min - strel quick - ly hur - ried on her way.

trill - ing, Sweet - ly — thrill - ing, But — I'm — sure I heard her

Gai - - - ly trill - -

Gai - - - ly trill - -

say, "My on - ly miss - ion is a mes - sage of good

ing. "My on - ly miss - ion is a mes - sage of good

ing. "My on - ly miss - ion is a mes - sage of good

The musical score is written in G major (one sharp) and 4/4 time. It features a vocal line and a piano accompaniment. The piano part includes a prominent trill in the right hand and a steady bass line in the left hand. The lyrics are: "trill - ing, Sweet - ly — thrill - ing, But — I'm — sure I heard her", "Gai - - - ly trill - -", "say, 'My on - ly miss - ion is a mes - sage of good", "ing. 'My on - ly miss - ion is a mes - sage of good", and "ing. 'My on - ly miss - ion is a mes - sage of good".

cheer, Ah! re - ceive it; Ah! be - lieve it, Hear me

cheer. Ah!

cheer. Ah!

The first system consists of a vocal line and piano accompaniment. The vocal line begins with a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). It contains the lyrics "cheer, Ah! re - ceive it; Ah! be - lieve it, Hear me". The piano accompaniment is in the same key signature and features a bass line with a treble clef. It includes a section with the lyrics "cheer. Ah!" and "cheer. Ah!".

voice it sweet and clear, Ah! re - ceive it, Ah! be - lieve it, Hear me

voice it sweet and clear, Ah! re - ceive it, Ah! be - lieve it, Hear me

voice it sweet and clear, Ah! re - ceive it, Ah! be - lieve it, Hear me

The second system continues the musical score. It features a vocal line and piano accompaniment. The vocal line begins with a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). It contains the lyrics "voice it sweet and clear, Ah! re - ceive it, Ah! be - lieve it, Hear me". The piano accompaniment is in the same key signature and features a bass line with a treble clef. It includes a section with the lyrics "voice it sweet and clear, Ah! re - ceive it, Ah! be - lieve it, Hear me".

voice it sweet and clear, Ah! re - ceive it, Ah! be - lieve it, Hear me

voice it sweet and clear, Ah! re - ceive it, Ah! be - lieve it, Hear me

voice it sweet and clear, Ah! re - ceive it, Ah! be - lieve it, Hear me

SOLO I.

voice it sweet and clear."

voice it sweet and clear."

voice it sweet and clear."

D. C.

## No 13c

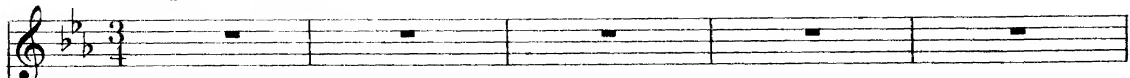
## The Message of Spring.

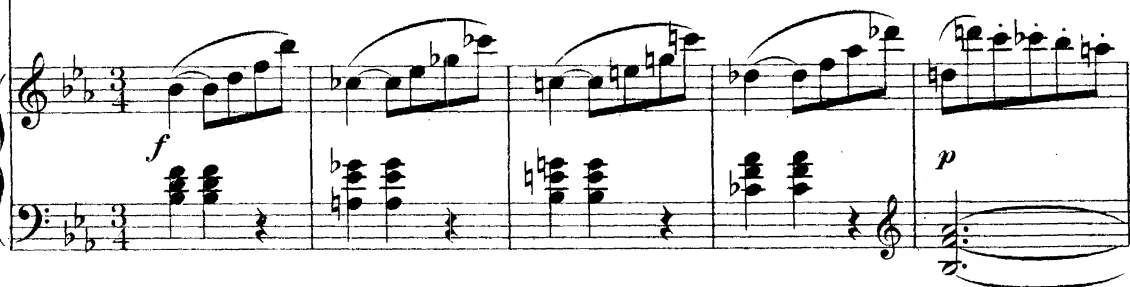
Lyric by  
FRANK PIXLEY.

Entrance of Blue-birds.

Music by  
GUSTAV LUDERS.

Tempo di Valse.

Voice. 

Piano. 

Moderato.

(SOLO)



When  
When

1st BLUE BIRD.



win - try skies are cheer - less And days are dark and drear, The  
buds and flow'rs a - wak - en, From long hi - ber - nal sleep, The

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blue - bird brings a mes - sage, That joys of spring are near, His  
wood - land smiles in greet - ing, With joy her pul - ses leap, With

com - ing is a to - ken, That old win - ter's reign is through, And  
i - cy fet - ters bro - ken, The brook with rap - ture sings, All

smil - ing skies of sum - mer, Soon will match his coat of blue. Though  
na - ture loves the blue - bird, And this mes - sage that he brings. Though

Valse lento.

skies may frown to - day, All clouds soon pass a -

way. Be - hind the storm the sun shines warm, The

world will soon be gay, When days are dark and

drear. Hope on and have no fear, This

world of ours would have no flow'rs, If skies were al - ways clear.

CHORUS.

Though skies may frown to - day, All clouds soon

Though skies may frown to - day, All clouds soon

frown to - day,

*f*

pass a - way, Be - hind the storm the sun shines warm, The

pass a - way, Be - hind the storm the sun shines warm, The

pass a - way,

Ah,

world will soon be gay, When days are dark and

world will soon be gay, When days are dark and

Ah, \_\_\_\_\_ Ah, \_\_\_\_\_

dear, \_\_\_\_\_ Hope on and have no fear, \_\_\_\_\_ This world of

dear, \_\_\_\_\_ Hope on and have no fear, \_\_\_\_\_ This world of

dark and dear, \_\_\_\_\_ have no fear, \_\_\_\_\_

\_\_\_\_\_ If skies were al-ways clear. \_\_\_\_\_

ours would have no flow'rs, If skies were al-ways clear. \_\_\_\_\_

ours would have no flow'rs, If skies were al-ways clear. \_\_\_\_\_

*D. C.*

## No 13d

## If You Love Me, Lindy.

Coon Song.

Lyric by  
FRANK PIXLEY.

Wren.

Music by  
GUSTAV LUDERS.

Moderato.

Piano.

Moderato.

WREN.

I'm  
No

hap - py to - night, For my spir - its are light, And my ban - jo a - gain is in  
star in the skies is as bright as her eyes, And her lips are as red as the

tune. No long - er I'm blue, For my sweet - heart is true, And she's  
rose. Her skin is - n't light, But she treat me so "white," That with

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prom-ised to meet me soon; We will skip some night by the  
 rap-ture my heart o'er flows. I pre-fer dat gal to a

light of the moon, Then she'll change her name, And she'll mar-ry this coon, For I  
 pos-sum dat's right! Or a red ripe peach, Dat I'm dy-ing to bite, For she

love\_ that gal, And I al-ways shall I know. I will  
 loves me so, No one else has a show I know. When I

CHORUS.

For he loves her so.  
 For she loves him so.  
 For he loves her so.  
 For she loves him so.

watch and wait till she set - tles the day, Then I'll  
catch her eye and she blush - es so brown, I'm the

claim my own and we'll scam - per a - way; But you nev - er a - gain will  
hap - pest coon an - y - where in the town, For I cer - tain - ly feel she'll

hear me sing this lay.  
nev - er "turn me down."

CHORUS.

Nev - er - more — he'll say.  
She'll not "turn — him down."

Nev - er - more — he'll say.  
She'll not "turn — him down."

*f*

## REFRAIN.

First system of the refrain. It consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are: "If you love me Lin - dy, tell me so. \_\_\_\_\_". The piano accompaniment is in two staves (treble and bass clef) with the same key signature and time signature. It features a simple harmonic accompaniment with eighth and sixteenth notes.

If you love me Lin - dy, tell me so. \_\_\_\_\_

Just whis - per "Hon - ey I love you"

Just whis - per "Hon - ey I love you"

Second system of the refrain. It continues the vocal line and piano accompaniment. The vocal line lyrics are: "Cast your spark - ling eyes up - on your beau. \_\_\_\_\_". The piano accompaniment continues with the same harmonic structure. The lyrics for the piano part are: "Just whis - per 'Hon - ey I'm with you.'" and "Just whis - per 'Hon - ey I'm with you.'".

Cast your spark - ling eyes up - on your beau. \_\_\_\_\_

Just whis - per "Hon - ey I'm with you."

Just whis - per "Hon - ey I'm with you."



If your dus - ky hand — is free, Toss a sin - gle

rose — to me, It will tell me all I want to

know. — Sweet - est lit - tle south - ern flow'r that

CHORUS.

It will prove that you love me on - ly.

It will prove that you love me on - ly.

blows. How my soul with ar-dent rap-ture

Just whis-per "Hon-ey I want you"

Just whis-per "Hon-ey I want you"

Just whis-per "Hon-ey come take me."

Just whis-per "Hon-ey come take me."

glows. While the twink-ling stars are true, I'll be wait-ing

here\_ for you, Wait - ing for the mes - sage of the rose.

CHORUS.

If you love me Lin - dy, tell me so.

Just whis - per; "Hon - ey I love you!"

*ff*

Cast your spark - ling eyes up - on your beau.

Just whis - per; "Hon - ey I'm with you."

If your dus - ky hand is free. Toss a sin - gle rose to me.  
 If your dus - ky hand is free. Toss a sin - gle rose to me.  
 It will tell me all I want to know.  
 It will tell me all I want to know, It will prove that you love me on - ly.  
 Sweet - est lit - tle south - ern flow'r that blows.  
 Just whis - per "Hon - ey I want you."

How my soul with ar - dent rap - ture glows.

Just whis - per "Hon - ey come take me."

While the twink - ling stars are true, I'll be wait - ing here for you,

While the twink - ling stars are true, I'll be wait - ing here for you,

Wait - ing for the mes - sage of the rose.

Wait - ing for the mes - sage of the rose.

## No 13e

## The Tale Of The Turtle Dove.

Dove and Chorus.

Lyric by  
FRANK PIXLEY.Music by  
GUSTAV LUDERS.

Allegretto.

Voice.

Piano.

All the  
When the

birds of song one day, Had a long dis - pute they say As to  
queens of song were done, Then the dove her lay be - gun, And she

which of them should be the pri - ma don - na, Both the  
sang a sim - ple mel - o - dy with feel - ing, But her

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night - in - gale and thrush claimed the prize with - out a blush, While the  
mod - est gen - tle art touched each sym - pa - thet - ic heart, In a

mock - ing bird in - sist - ed on the hon - or. They  
man - ner ir - re - sist - a - bly ap - peal - ing. In

held a sing - ing con - test to de - cide the point at once, To  
si - lent wrapt at - ten - tion they drank in each liq - uid note, That

make the test com - plete, they said: "Let all com - pete," The  
song with mag - ic sway, swept ev - 'ry doubt a - way, The

tur - tle - dove ac - cept - ed, though they vo - ted her a dunce. How  
dove had won the con - test; there was no dis - sent - ing vote. They

could she hope that Fate would smile up - on — her.  
un - der - stood the soul she was re - veal - ing.

She mere - ly said I'll do my best. A -  
The song which lives must touch the heart A -

CHORUS.

What, chance had she a-mong the rest?  
Ah, love is truth and knows no art.

What, chance had she a-mong the rest?  
Ah, love is truth and knows no art.



song of sim - plest meas-ure Which wells from out the heart May—

Song of sim - plest meas-ure Which wells from out the heart May—

Song of sim - plest meas-ure Which wells from out the heart May—

The first system of the musical score consists of four staves. The top staff is a vocal line with lyrics. The second and third staves are also vocal lines, each with the same lyrics. The bottom staff is a piano accompaniment. The music is in 4/4 time, with a key signature of one flat (B-flat). The lyrics are: "song of sim - plest meas-ure Which wells from out the heart May—".

thrill the soul with pleas-ure Or— cause the tear to start. No

thrill the soul with pleas-ure Or— cause the tear to start. No

thrill the soul with pleas-ure Or— cause the tear to start. No

The second system of the musical score consists of four staves. The top staff is a vocal line with lyrics. The second and third staves are also vocal lines, each with the same lyrics. The bottom staff is a piano accompaniment. The music is in 4/4 time, with a key signature of one flat (B-flat). The lyrics are: "thrill the soul with pleas-ure Or— cause the tear to start. No".

fa - mous feath - ered song - ster, Ex - cels the gen - tle dove Yet the

fa - mous feath - ered song - ster, Ex - cels the gen - tle dove Yet the

fa - mous feath - ered song - ster, Ex - cels the gen - tle dove Yet the

on - ly thing that she can sing, Is love, love, love. love.

on - ly thing that she can sing Is love, love, A love.

on - ly thing that she can sing Is love, love, A love.

8. loco.

*f*

*D.C.*

No 13<sup>f</sup>

## End of Contest.

Lyric by  
FRANK PIXLEY.

Music by  
GUSTAV LUDERS.

*Presto.*

CHORUS.

Huz - za the dove has won! \_\_\_\_\_

Huz - za the dove has won! \_\_\_\_\_

Piano. *ff*

Huz - za the dove has won! \_\_\_\_\_

Huz - za the dove has won! \_\_\_\_\_

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Raise each voice, We re-joice, to sa-lute the dove By her art ev-'ry heart

Raise each voice, We re-joice, to sa-lute the dove By her art ev-'ry heart

she has thrilled with love— May her song, ech-o long, Soar-ing to the

she has thrilled with love— May her song ech-o long, Soar-ing to the

skies, She we love, the mod-est dove has won the prize.

skies, She we love, the mod-est dove has won the prize.



One and all great and small chor - al trib-utes raise, All a - round

One and all great and small chor - al trib-utes raise, All a - round




groves re-sound, ech - o - ing her praise. She has won, grand-ly won

groves re-sound, ech - o - ing her praise. She has won, grand-ly won




in a con - test keen. Hail sweet dove, queen of love, Hail sweet dove

in a con - test keen. Hail sweet dove, queen of love, Hail sweet dove



queen of love Join our song loud and long greet our new-made queen.

queen of love Join our song loud and long greet our new-made queen

The first system consists of three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal parts enter with the lyrics "queen of love" and continue with "Join our song loud and long greet our new-made queen." The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands.

Hail gen-tle dove! Hail queen of

Hail gen-tle dove! Hail queen of

The second system continues the vocal and piano parts. The vocal staves have rests in the first measure, then enter with "Hail gen-tle dove!" followed by "Hail queen of" in the final measure. The piano accompaniment continues with sustained chords and rhythmic patterns.

The third system shows the piano accompaniment continuing. It features a series of chords and moving lines in both the treble and bass staves, supporting the vocal parts from the previous systems.

love! All birds a - bove

love! All birds a - bove

The fourth system introduces the lyrics "love!" and "All birds a - bove". The vocal staves have rests in the first measure, then enter with "love!" and continue with "All birds a - bove". The piano accompaniment provides harmonic support.

The fifth system shows the piano accompaniment continuing. It features a series of chords and moving lines in both the treble and bass staves, supporting the vocal parts from the previous systems.

Hail queen of love Hail sweet dove Hail sweet

dove queen of love

## Moderato.

song of simpl - est meas - ure, which wells from out the heart may -

thrill the soul with plea-sure or cause the tear to start, No

thrill the soul with plea-sure or cause the tear to start, No

fa-mous feath-ered song-ster, Ex-cels the gen-tle dove Yet the

fa-mous feath-ered song-ster, Ex-cels the gen-tle dove Yet the

on-ly thing that she can sing, Is love love, love. love.

on-ly thing that she can sing, Is love love, love. love.

loco.



## No 14.

## They'll Have to Go.

Blue Jay

Lyric by  
FRANK PIXLEY.Music by  
GUSTAV LUDERS.

Allegro.

Voice.

Piano.

*f*

When I  
There's the

set - tle soon to bus - 'ness and re - forms in - au - gu - rate, We , will  
am - a - teur mu - si - cian who im - ag - ines he can play, There's your

*p*

have an - oth - er E - den, not an ap - ple or a snake. For I'll  
girls' pre - co - cious broth - er who is al - ways in the way, There's the

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keep right on re - form-ing things un - til I'm pret - ty sure That like  
girl of thir - ty sum - mers who's a - fraid she may be kissed, And the

ev - 'ry bak - ing - pow - der, we are ab - so - lute - ly pure. I'll bring  
pair who spoon in pub - lic, they're the worst up - on the list. There's the

out my lit - tle ham - mer and I'll give a gen - tle rap, Ev - 'ry  
new - ly mar - ried coup - le who in - dulse in ba - by - talk, And the

sort of so - cial nui - sance will go tum - bling off the map. — They'll have to  
freak-ish girl of fash-ion with the Kan - ga - roo-ish walk. —

## Refrain.

go ————— They'll have to go, And if

The first system of the refrain features a vocal melody in the treble clef and piano accompaniment in the grand staff. The vocal line begins with a long note on 'go', followed by eighth notes for 'They'll have to go,' and a final phrase 'And if'.

a - ny one should ask you how you know Just by -

The second system continues the vocal melody and piano accompaniment. The vocal line has a melodic line for 'a - ny one should ask you how you know' and a final note for 'Just by -'.

way of ex - pla - na - tion with - out a - ny hes - i - ta - tion say, a

The third system continues the vocal melody and piano accompaniment. The vocal line has a melodic line for 'way of ex - pla - na - tion with - out a - ny hes - i - ta - tion say, a'.

lit - tle bird told me so.

The fourth system concludes the refrain. The vocal line has a melodic line for 'lit - tle bird told me so.' and ends with a double bar line.

## No 15.

## Ensemble.

Lyric by  
FRANK PIXLEY.

Music by  
GUSTAV LUDERS.

March funebre.

Piano.

*mf*

The musical score is written for piano in E-flat major (three flats) and 3/4 time. It consists of five systems of two staves each. The first system begins with a 'Piano.' instruction and a dynamic marking of 'mf'. The melody in the right hand is characterized by a series of eighth and sixteenth notes, with triplet markings. The left hand provides a steady bass line. The piece concludes with a double bar line and repeat signs.

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Allegro.

JAY.

ere ends the race Which thus far you have

led. Right here my boy is where I get a-

PRINCE EAGLE.

head If I must die Hear what I have to

say Weigh well my words then you shall have your

Molto maestoso.

way. Know this, — ty-rant bold, — That in

death — I de-fy you, My life — you may claim, — but my

soul — is my own. — This throne — that you hold — joy and

fame — will de-ny you, My blood cries a-loud; — "a-tone! — a-tone!" —

*rit.*

Allegro.

(Makes rush at Blue Jay.) (Rooster interferes.)

OWL.  
(Owl steps forward.) Pray don't ob - ject,

Be quite cor - rect, Or else you'll get the cut di - rect. — Though

dogs de - light to bark and bite And cats to scratch and fight, More

rea - son why that you and I Should al - ways be po -

lite. Don't strug - gle thus, and make a fuss, Or

rude ob - jec - tions raise, For in the end you'll

find my friend, Po - lite - ness al - ways pays. For in



all af-fairs in life, If you'd dis-cour-age strife, Just keep in mind this mot-to old and

trite If you have to yield be a Ches-ter-field, It pays to be po-

lite.

CHORUS.

If you have to yield, be a Ches-ter-field, It pays to be po-lite.

If you have to yield, be a Ches-ter-field, It pays to be po-lite.

Allegro.

BLUE JAY.

Why hes - i - tate?

Get down to facts, Cut off de-bate,

See how it acts One! two!

*ff*

Tempo di Marcia.

TEN.

Our du - ty is clear! — No trai - tor we fear! — Foul trea - son shall

BASS.

not pre-vail! Our loy-al-ty can-not fail! For hon-or and right We ev-er will

fight! Prince Ea-gle a-lone shall rule this throne! We glad-ly

go where hon-or leads us When the cause of vir-tue needs us ev-'ry sol-dier

brave is ea - - ger for the fray; Each com - rade strong and stea - dy When the

trum - pet sounds is read - y, so hur - rah! Hur - rah! for the vic - to - ry is

NIGHTINGALE.

Ah!

We glad - ly go where hon - or leads us When the cause of vir - tue

won. We glad - ly go where hon - or leads us When the cause of vir - tue

*ff*

needs us Ev-'ry sol - dier brave is ea - - ger for the fray Each

needs us Ev-'ry sol - dier brave is ea - - ger for the fray Each

com - rade strong and stead - y When the trum - pet calls is read - y. And \_\_\_\_

com - rade strong and stead - y When the trum - pet calls is read - y. And \_\_\_\_

The musical score is written in D major (two sharps) and 4/4 time. It consists of two systems. The first system has a vocal melody at the top, followed by two vocal parts with lyrics, and a piano accompaniment at the bottom. The second system follows the same layout. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The lyrics are: 'needs us Ev-'ry sol - dier brave is ea - - ger for the fray Each' and 'com - rade strong and stead - y When the trum - pet calls is read - y. And \_\_\_\_'.

## NIGHTINGALE.

My own!

## PRINCE EAGLE.

My own!

He whom we love is our King!

he whom we love is our

King!

He whom we

My love!

My love!

He whom we love is our King!

Hail to the King!

love is our

King!

Hail to the King!

NIGHTINGALE.

Re - joice! For you whom I love are my

PRINCE EAGLE.

Re - joice! For I whom you love am your

our King! Yes, he whom we love is our

Yes, he whom we love is our King! Yes, he whom we love is our

*rit.* *molto* *rit.*

King, my King!

King, your King!

King, our King!

King, our King!

## No 16.

## Finale II.

March funebre.

Piano.

The musical score is for a piano piece titled 'March funebre.' in E-flat major (three flats) and 4/4 time. It consists of five systems of music. The first system is marked 'Piano.' and shows a treble staff with a melody featuring a triplet of eighth notes, and a bass staff with a simple accompaniment. The following systems continue the piece with various textures, including block chords and moving lines in both hands. The piece ends with a final chord in the fifth system.

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Allegro.

BLUE JAY.

Why hes - i - tate?

Get down to facts, Cut off de-bate,

See how it acts One! Two!

*ff*

Tempo di Marcia.  
TEN.

Our du - ty is clear! — No trai - tor we fear! — Foul trea - son shall

BASS.

not pre-vail! Our loy-al-ty can-not fail, \_ For hon-or and right — We ev-er will

fight — Prince Ea-gle a - lone — shall rule this throne! — We glad-ly.

go where hon - or leads us When the cause of vir - tue needs us ev-'ry sol-dier

brave is ea - - ger for the fray; Each com - rade strong and stea - dy When the

trum - pet sounds is read - y, so hur - rah! Hur - rah! for the vic - to - ry is

NIGHTINGALE.

Ah!

We glad - ly go where hon - or leads us When the cause of vir - tue  
won. We glad - ly go where hon - or leads us When the cause of vir - tue

*ff*

needs us Ev - 'ry sol - dier brave is ea - ger for the fray Each

needs us Ev - 'ry sol - dier brave is ea - ger for the fray Each

com - rade strong and stea - dy When the trum - pet call is read - y. And

com - rade strong and stea - dy When the trum - pet call is read - y. And

NIGHTINGALE. My own!

PRINCE EAGLE. My own!

He whom we love is our King!

he whom we love is our King! ——— He whom we

My love!

My love!

He whom we love is our King! Hail to the King!

love is our King! ——— Hail to the King!

*ffz*

*ffz*

NIGHTINGALE.

Re - joice! For you whom I love are my

PRINCE EAGLE.

Re - joice! For I whom you love am your

our King! Yes, he whom we love is our

Yes, he whom we love is our King Yes, he whom we love is our

*rit.* *molto* *rit.*

King, my King!

King, your King!

King, our King!

King, our King!